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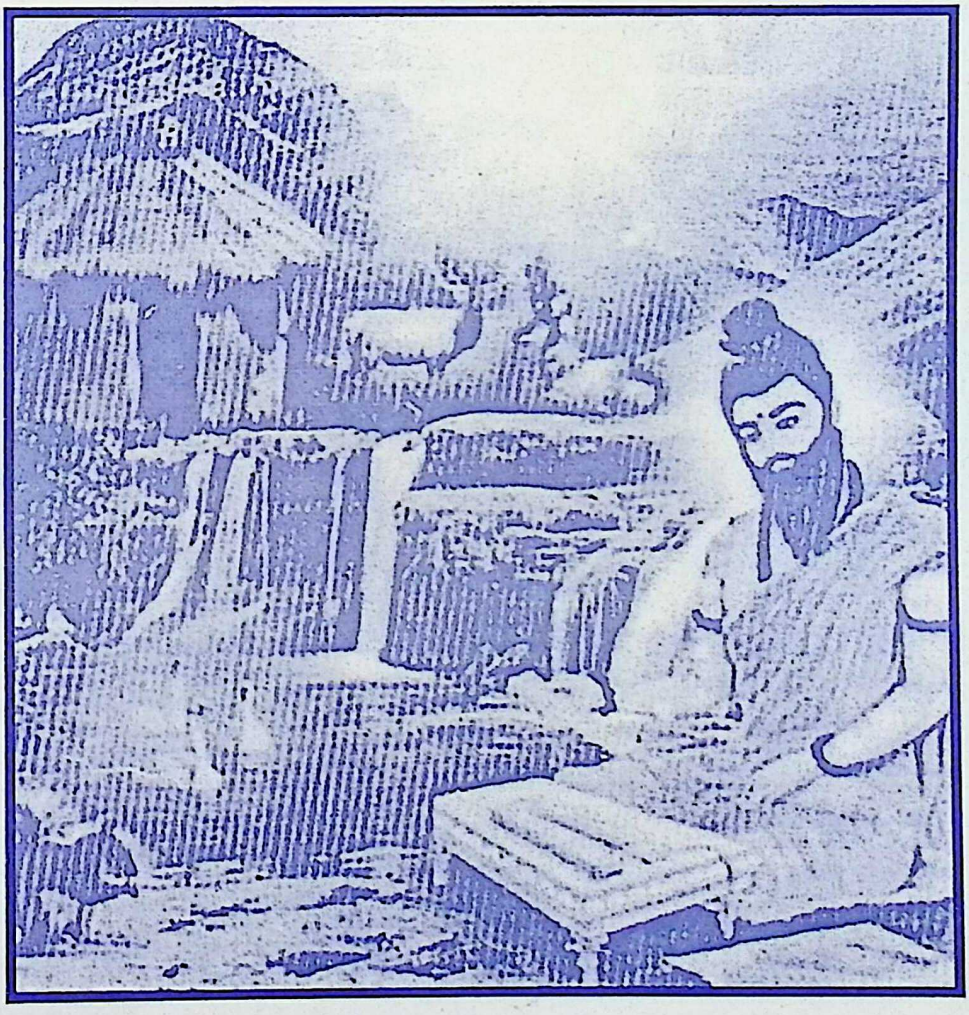
ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ Karnataka State Open University
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬ Manasagangotri, Mysore - 570 006

M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

398

संस्कृतसाहित्येतिहासः - २



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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

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ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ.
.....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, 'ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system.
..... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

संस्कृतसाहित्येतिहासः-२

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवतां स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

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1.0 Block Objectives

In this block you will be able to understand the origin and development of Sanskrit drama. You will learn about the plays of Bhāsa, Kālidāsa and post Kālidāsan dramatists.

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THE ORIGIN OF SANSKRIT DRAMA

UNIT 1

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1.5. SUMMARY

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UNIT - 1

THE ORIGIN OF SANSKRIT DRAMA

1.1 INTRODUCTION

The origin of Sanskrit drama is shrouded in mystery. Only masterpieces of Kālidāsa and mature works of other writers have come down to us. Scholars had put forward various theories to trace the origin of Sanskrit drama.

1.2 RELIGIOUS ORIGIN OF SANSKRIT DRAMA

1.2.1 Traditional Theory :

Indian tradition attributes divine origin to the Sanskrit drama. At the request of Gods and mortals for entertainment, Brahma composed Nāṭyaveda taking the element of recitation from the .Rgveda, song from Sāmaveda, gestures from the Yajurveda and sentiment from the Atharva veda, Śiva and Pārvatī contributed to the part of dance the former giving his tāṇḍava and the latter her lāsya. Visnu brought forth the four dramatic styles called Kaisikī, Sāttvatī, Ārabhatī and Bhāratī. Sage Bharata was authorised to transfer it to the world and make it popular which he did accordingly. Visvakarma, the celestial architect made the theatre. The earliest plays enacted were Tripuradaha and Samudramanthana on Indradhvaja festival.

This theory is important as it points out four noteworthy points (1) All the four Vedas contributed (2) All earliest dramas were religious in character enacted on

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religious occasions (3) Men and women took part IV. Dramas were non existent during Vedic times.

1.2.2 Religious origin of Sanskrit Drama

From ancient times, singing, dancing and the drama were interrelated. The element of singing may be traced to the Sāmaveda and dancing and gestures to the performance of sacred rites which are particularly connected with the Yajurveda. The element of dialogues was taken from those vedic texts such as those between Yama and Yami, Pururavas and Urvaśī and others. The vedic ritual contained all the elements required for the development of the drama. In spite of all these similarities, it cannot be concluded that Vedic rituals alone influenced the growth of Sanskrit drama. The Epics and short narratives provided the dramas with the lyrical element which dominates the Sanskrit dramas. The Epics, which were recited during sacrificial sessions, gave the dramas the element of recitation. The influence of rituals can be well recognised because the dramas were enacted on religious occasions, festivals and at the time of worship of a deity.

Scholars like Ridgeway suggested that the drama in India and in fact all over the world is the outcome of reverence shown to the spirits of the dead, which again is the source of religion. This theory assumes that the dramas were performed to gratify the spirits of the dead, for which there is no evidence at all.

1.2.3. Festival Theory :

This theory is based on staging the plays on

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Indradhvaja festival, which is assumed as a parallel to the May-Pole festival and the dramas might have their origin on festivities connected with the spring when almost all civilised nations have one or the other festival after the dreary winter. The drawback of this theory is that Indradhvaja festival comes at the end of the rains, and indicates Indra's victory over the cloud demons.

1.2.4. The Krishna cult theory :

This theory connects the origin and development of Indian drama with the rise and spread of Krishna Cult. The important elements of this cult namely procession, songs, music, dance and even līlā are to be found even in the Sanskrit dramas. However there is no evidence to show that the Krishna dramas were the earliest ones and another weak point of this theory is that it ignores the important share contributed to the drama by Rāma, Śaiva and other cults.

1.2.5. Secular origin of Sanskrit Drama:

1.2.5.1. The popular mime theory : Some scholars hold that popular mimes existed before the origin of Sanskrit dramas and in combination with the recitation of epics gave rise to the origin of the drama. There is no strong and reliable evidence confirming the existence of popular mines. So this theory is challenged by scholars like A.B. Keith.

However this theory has some strong points like the mixture of Sanskrit and Prakrit showing the popular element in Sanskrit drama, mixture of prose and verse,

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simplicity of Indian stage, popular character of Vidūṣaka can be traced back to the character of Śūdra in the religious rite of Mahāvrata.

1.2.5.2. The puppet play theory : Pischel suggested that the drama had its origin in the puppet plays which are frequently referred to in the Mahābhārata, Kathāsaritsāgara and Bālarāmāyaṇa of Rājaśekhara as Puttalika, Putrika and Darumayī. The chief drawback of this theory is that the puppet show presupposes the existence of drama.

1.2.5.3. Shadow Play Theory: Luder holds that shadow play is an essential element in the growth of Sanskrit drama. The term Rūpaka is best explained by this theory. But A.B. Keith rightly proves that this theory is based on the misinterpretation of a certain passage in the Mahābhārata. Like the puppet play theory, this theory also presupposes the existence of drama. It also fails to explain the reasons for the mixture of prose and verse and of Sanskrit and Prakrit in the drama.

1.2.5.4. The dialogue hymns theory: There are more than fifteen dialogue hymns in the Ṛgveda. Some scholars like Maxmuller argued that these hymns represented dramatic spectacles of religious character. However it is not possible to say that drama evolved itself from these dialogue hymns. What we can say is that dramatic elements can be discovered in the Vedic ritual. For example the essential elements of the drama are dance, song and

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dialogue. References to dance exist in the wedding hymn (X-85), the matrons dance to secure the longevity of the new pair. Song is very much known to the Sāmaveda and the dialogue hymns in the Ṛgveda. The Vedic ritual involved a complex round of ceremonics which possess the elements of dramatic representation. Of course it fell short of the real drama as the drama representation was not the aim and the actors in the ceremonies sought a direct religious result.

We can clearly observe that the dramatic elements found in the Vedic ceremonies were working in an isolated manner. Their essential synthesis as well as the development of the plot which constitute real drama were reserved for the later period. An important element like recitation was contributed by the Epics.

1.2.5.6. The influence of Epics: The terms naṭa and nartaka are known to both epics Rāmāyaṇa and Mahābhārata and nāṭaka is known to the Rāmāyaṇa

Vādayanti tathā santim lāsyantyapi cāpare
nāṭakānyapare prāhurhāsyāni Vividhāni.

II - 69:4

The various sentiments are alluded to in the Bālakāṇḍa:

rasai śṛñgāra karuṇāhāsyaraudra bhayānakaih ।
vīrādibhiḥ rasairyuktam kāvyametadagāyaṭām ।

(I-4-9)

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Even the actors (śailuṣas) are referred to in the following line :

Śailuṣās'ca tathā strībhiryānti

Similarly references to the sūtradhāra, the nāṭaka and other allied terms are to be found in the Mahābhārata also:

ityabravīt sūtradhārassūtaḥ paurānikastathā (I-51.15)

nāṭakā vividāḥ kāvyaḥ kathākhyāyika kārakāḥ (II-12.36)

ānartāścatathā sarve naṭanartakagāyakāḥ (II-15:13.)

1.2.6. The Greek origin of Sanskrit drama:

Some of the western scholars suggested the influence of the Greek dramas on the origin and growth of Sanskrit dramas. The Greek dramas, which were staged in the courts of the Indian kings subsequent to Alexander's invasion must have influenced the Indian writers in writing the Sanskrit dramas after their model. This is evident from certain similar features betrayed by the Greek and Indian dramas. Both the Greek and the Sanskrit dramas are divided into acts which are normally five in number. At the end of each act, the actors depart from the stage. The entry of a new character into the stage is announced by a character already present there. The love theme is common to both, as also the division of characters as high, middle and low. The word **yavanika** - which refers to the curtain in the Sanskrit drama, shows its connection with the word **yavana** referring to the Greek. The **yavana** maidens were employed by the Indian Kings as their body guard.

The above similarities between the Greek and Sanskrit

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dramas do not prove the influence of the former over the latter. The technical parts of the dramas in both the countries should have developed independently. The word **yavanika** refers to the Persian tapestry, the material out of which the curtain was made. The absense of the curtain in the Greek drama also disproves the Greek origin of Sanskrit drama.

Further the Greek and the Sanskrit dramas are diametrically opposed in spirit, in arrangement and in principle. The Greek drama recognises whereas the Sanskrit drama ignores, the unities of place and time. In Sanskrit drama we find the happy blending of tragic and comic elements and incidents whereas the tragedy is a characteristic feature of the Greek dramas. The key-note of Greek poetry was joy and pride of life but the Sanskrit dramatists had a serene and complacent attitude toards life. The Greek chorus is unknown to the Sanskrit. In extent also Sanskrit plays differ from the Greek ones. The Sanskrit dramas are romantic in character whereas the Greek dramas are classical.

Basing on these views of scholars we may conclude that the Sanskrit drama is certainly indigenous in character and no scope foor foreign origin. Horrwitz says "Do we say that the German theatre is a chinese loan, beacause play houses existed in Peking ever so much earlier than in Leipzig and Weimar? why then in the case of India? If dramatic literature originated independently in China and Greece, well the same could have happened in India". The Vedas, the Epics, the rituals, religious festivals and actual life styles influenced the growth of Sanskrit drama. Sanskrit drama had its origin in an atmosphere

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which was both religious and secular. Kālidāsa in his Mālavikāgnimitra lends support to this view.

देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम्।।

We must say that the Indian drama is a growth of centuries; it was an organism that was continually evolved assimilating into itself each new factor that came its way and yet preserving its own peculiar individuallity unabated. The view of Belvalkar "No one theory can be adequate to explain all its complex factors. The war of wits that ranges now over one and now over the other of its manifold features and aspects makes the problem more intricate than ever. And this is what we must expect; for the drama purports to be लोकानुकृतिः and, it is no wonder if, like life itself, it baffles all analysis".

1.3. THE CHARACTERISTICS OF SANSKRIT DRAMAS

1.3.1. While discussing the origin and growth of Sanskrit dramas, we had already referred to some of the important characters like the absence of tragedy, the non-adherence to unities of time and place, the happy blending of tragic and comic incidents, the comparitive length and romantic character of the Sanskrit dramas. Some other characteristic features of Sanskrit dramas are given below

1. Admixture of Descriptive prose and Lyrical verse. The Action of the drama is generally furthered by descriptive prose but the effect is invariably heightened by the introduction of lyrical verses which add real charm and

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beauty to the play. Without them, it would appear as a dry piece of conversation. For example we find nearly 200 verses in Abhijñānaśākuntalam and we know how much effect, emotional appeal and message they have on the audience and readers.

1.3.2. The admixture of Sanskrit and Different Prakritis:

Different characters speak different languages according to their social status. The heroes, the kings, the men of high rank and the ascetic ladies speak Sanskrit as a rule. Vidūśaka, though a Brāhmin, speaks Prakrit. The high class women, children and the litter class of servants usually speak Śauraseni in prose and Mahārāṣṭrī - in verse.

1.3.3. The chief aim of Sanskrit dramatist is to arouse a particular sentiment in the minds of the audience. The sentiments may be Śṛṇgāra, Vīra, Karuṇa or any other. The plot, the characteristics and everything else are subordinated to this end and no emphasis on action and so dramatic poems rather than plays.

1.3.4. Only well-known Vikhyāta themes are chosen for drama so that the audience can fully enjoy it. The plot is taken from history and epic legends and necessary changes are made to make it a lively narration of a love story which forms the basis for a predominant sentiment. The hero and heroine fall in love with each other at first sight but got separated and are forced to face different stages of longing, despondency, doubts, obstacles and hope etc., till they

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finally get reunited. The comic element is generated supplied by Vidūṣaka and the heroire's confidants.

1.3.5. The Sanskrit drama commenced with a benedictory stanza called nāndī and then follows the prologue Prastāvāna wherein the play is introduced to the audience by Sūtradhāra either with his wife or assistants.

1.3.6. The number of acts in a play varies from one or ten depending upon the variety of the drama (Details of this will be given at the time of giving various types of dramas).

1.3.7. The Nāṭyaśāstra ordains that the theatre hall might be square, rectangular or triangular in shape and occasions of enactment of dramas would be lunar holidays, royal coronation, public fairs and religious festivals, marriages, birthdays of sons etc.,

1.3.8. The Sanskrit dramatists seemed to think that the real object of dramatic representation was lokaraṅjana and not the depiction of actually life. The dramatic representation is to be based on the activities of people of three types, high, middle and low. It must give people good instructions and provide them with cheerfulness, pasttime and pleasure. It must afford rest and diversion at the proper hour to those who are afflicted with misery and grief, those who are efficient and fit to work, those who are affected by sorrow and those who are helpless and require to be pitied. In order to provide the audience with rest and

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diversion, the grism realities in actual life had to be left out unrecorded, since their representation would fill the mind of the persons disappointed in life and afflicted with sorrow with a gloomy picture resulting in the aggravation of their mental torment. By an idealistic approach and by depicting such scenes as having a happy end, hopes are sought to be instilled in the minds of the sufferers. This is what Bharata means by 'hitopajananam'.

उत्तमाधममध्यानां नराणां कर्मसंश्रयम्।
हितोपदेशजननं धृतिक्रीडासुखादिकृत्।।
दुःखार्तानां समर्थानां शोकार्तानां तपस्विनाम्।
विश्रान्तिजननं काले नाट्यमेतन्मया कृताम्।।

1.3.9. Nothing considered indecorous whether of a comic or a serious nature was represented on the stage. Thus pronouncement of curse, banishment or national disaster, biting or kissing and eating or sleeping etc., were strictly avoided on the stage. Death is never visually represented.

1.4 TYPES OF THE DRAMA

The literary compositions are of two types, viz. śravya and dṛśya. The former refers to the compositions which are read out and so are poems, prose and others. The latter refers to those which are seen on the stage when represented and so dramas are meant by this. The dramas are also called by the name Rūpaka as what they contain is represented by actors taking particular roles. The Rūpakas are of ten kinds basing on वस्तु, नेता and रस.

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नाटकं सप्रकरणं भाणः प्रहसनं डिमः।
व्यायोगसमवकारौ विथ्यंकेहामृगा दश।।

1.4.1. नाटक :

It is based on the theme already available, has the king as the hero, the queen as the heroine and has five to ten acts. The main sentiment shall be Śṛṅgāra or Vīra. Kālidāsa's Abhijñānaśākuntala and Bhaṭṭanārāyaṇa's Veṇīsaṁhāra illustrate this type.

1.4.2. प्रकरण :

Invented theme, anyone other than prince being a hero and any woman including a courtesan being the heroine are the features of the Prakaraṇa. The number of acts shall be ten. The मृच्छकटिका serves as an illustration of the प्रकरण in which the courtesan is the heroine and the Mālatīmādhava illustrates it the heroin therein being an ordinary house wife.

1.4.3. भाणः :

The Bhāṇa is an one act play dealing with the life of a rogue. Vīra or Śṛṅgāra shall be the main sentiment. The theme shall be an invented one. It is in the form of a monologue. Vāmanabhaṭṭabāṇa's Śṛṅgārabhūṣanabhāṇa illustrates this.

1.4.4. प्रहसन :

The प्रहसन is an one act play in which comic element dominates. Heretics, servants, libertines and degraded persons take part in it. Mahendravikraman's Mattavilāsa Prahasana represents this type.

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1.4.5. डिम :

The Ḍima has four acts describing the magic feats of supernatural beings Gods, demons, semi divine beings and others take part in it. The plot is based on traditional lore. The main sentiments shall be anyone among the eight except Śṛṅgāra and hāsya. Vatsarāja's Tripuravijaya is an example of this type.

1.4.6. व्यायोग :

It is in one act with a traditional plot and a boasting hero. The dominant sentiment shall be love or comic. It shall contain battle scenes which do not rise on account of woman. The events dealt with here shall be such as to cover a day for their occurrence. Viśvanātha's Saugandhikāharaṇa is an example for this type.

1.4.7. समवकार :

It has three acts and is based on the traditional theme. Battle scenes shall form the subject matter. Gods and demons shall be heroes and be twelve in number each one achieving a different purpose. They shall be haughty and well-known. The main sentiment shall be Vīra. The events of the first act shall cover nine hours in actual life, those in the second three hours and those in the last one hour and a half. This is represented by the Samudramanthana of Vatsarāja.

1.4.8. वीथी :

It is an one act play with two or three actors. Love shall be the main sentiment. Ravipati's Premābhirāma represents this type.

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1.4.9. अङ्क :

It is an one act play with a traditional plot. Karuṇa shall be the main sentiment. Ordinary men shall be the heroes. Wordy exchanges and merriment of women shall form its subject matter. Bhāskara's Unmattarāghava is an example for this kind of rūpaka.

1.4.10. इहामृग :

It has four acts with a plot of mixed type. The mortal and the divine being shall be the hero and the rival respectively. They shall be haughty and desire to carry a lady by force. The battle shall end without anyone being killed. The sentiment shall be the semblance of love (Śṛṅgārābhāsa. Vatsarāja's) rukminiharaṇa is an example of this type.

There are uparūpakas which are secondary in form and nature. Among the eighteen kinds of them, the nātika, saṭṭaka, troṭaka and Prekṣanaka are well-known. The nāṭika shall have a plot mixed in nature, the hero being धीरललित and Śṛṅgāra is the main sentiment. It shall contain four acts, having more women characters than men characters. Harshavardhana's Ratnāvali is an example of this type. The Saṭṭaka is identical with the nāṭika excepting the language being Prākṛta and not having Praveśikā. Each act shall be called yavanikā or Javanikā. Rajaśekhara's Karpūramañjarī is an example for this type. The Troṭaka shall have five, seven, eight or nine acts. It shall be based on the activities of divine and mortal beings. The Vidūṣaka shall make his appearance in each act. Kālidāsa's Vikramorvaśiya is wrongly cited as an example

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for this type because unlike the presence of Vidūṣaka in each act in Troṭaka, he does not make his appearance in the I and IV acts. The Prekṣanaka is an one act play without the stage manager. Praviśika and Viṣkaṁbha. Activities of a degraded hero are treated. Valivadha is cited as an example.

Of these rūpakas and uparūpakas, नाटक, प्रकरण, प्रहसन, भाण and नाटिका have been more popular. Even among these, नाटक has been the most popular kind which impressed the audience. This fact is clear from the largest number of plays belonging to the नाटक type and a few plays representing other types.

1.5. SUMMARY

It is very difficult to say when the origin of Sanskrit drama took place. Various theories were advanced to explain the origin. Some say it has a religious origin and some others say it is of secular origin. In religious origin are included the theories of Traditional theory, ritualistic origin, festival theory, Kṛṣṇa Cult theory. The popular mime theory, the puppet play theory, shadow play theory, the dialogues hymns theory come under secular origin of Sanskrit drama. Further some scholars hold that the influence of Epics रामायण and महाभारत was responsible for the origin of Sanskrit drama. Still others felt the influence of Greek dramas on the origin of Sanskrit drama.

All these theories do not explain some of the factors of dramas. As the dramas are लोकानुकृतिs it is difficult to trace their origin.

The characteristics of Sanskrit dramas like the

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admixture of Prose and Verse, Sanskrit and different Prakritis, the chief aim of depicting a predominant sentiment, the themes being popular, नान्दी, acts from one to ten are also discussed in this unit.

The classification of Sanskrit dramas into ten types with examples is also presented.

The classification is based on the nature of theme, the hero and sentiment. The ten types are नाटक, प्रकरण, भाण, प्रहसन, डिम, व्यायोग, समवकार, वीथी, अङ्क and इहामृग. Among these, नाटक, प्रकरण, प्रहसन, भाण and नाटिका are more popular.

1.6 SELF CHECK QUESTIONS :

1. Trace the origin of Sanskrit dramas.

   (or)

   Give an account of various views on the origin and development of Sanskrit drama.

2. Discuss the important characteristics of Sanskrit dramas.

3. Explain the classification of Sanskrit dramas with suitable examples.

4. **Write Short Notes :**

   1. Greek origin of Sanskrit drama.
   2. Popular Mime theory.
   3. The important characteristics of Sanskrit dramas.
   4. प्रकरण
   5. प्रहसन

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1.7 SUGGESTED READINGS & REFERENCE MATERIALS

1. History of Sanskrit literature by V. Varadachari.
2. A Short History of Sanskrit literature by H.R. Agarwal.
3. The Sanskrit drama by A.B. Keith.
4. A History of Sanskrit Literature by A.B. Keith.
5. A History of Sanskrit Literature by A.A. Macdonell.

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BHĀSA AND HIS PLAYS
UNIT 2

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UNIT 2

BHĀSA AND HIS PLAYS

2.1 INTRODUCTION

The standard of perfection attained and maintained by Kālidāsa as a dramatist presupposes the existence of a number of dramatic compositions before him. Kālidāsa mentions, in the प्रस्तावना of his play मालविकाग्निमित्र, भास, सौमिल्ल and कविपुत्र and other writers of repute. "प्रथितयशसां भाससौमिल्ल कविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियामिमां द्रष्टुं कथं परिषदो बहुमानः।" and expresses the doubt whether his work of reputed poets like Bhāsa and others existed. Unfortunately not only the works of these three poets mentioned by Kālidāsa and the works of his predecessors have not come to us.

2.2. BHĀSA

Bhāsa was a predecessor to Kālidāsa. Though he had written many works Bhāsa was only a name till T. Ganapathi Sastri discovered some manuscripts containing thirteen plays in the same bundle and having mutual relationship. Ganapathi Sastri attributed all of them to the authorship of Bhāsa.

Ganapathi Sastri cited the following reasons in support of Bhāsa's authorship

1. All these plays begin with the arrival of the सूत्रधार on the stage and then नान्दी is recited. This is quite a peculiar feature not found in the dramas of other writers.
2. In हर्षचरित, बाण uses the words सूत्रधारकृतारम्भैः नाटकैः

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(Introductory verse 15) while referring to भास, supporting this trait found in these plays.

3. The prologue is called स्थापना in these plays instead of प्रस्तावना which is the term used to refer to it.
4. The prologues do not contain any reference to the name of the author and of the work, thereby showing that these plays belong to pre-classical period.
5. In most of these plays, the same expressions like एवमार्यमिश्रान् विज्ञापयामि, अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते etc., occur in the prologue.
6. The नान्दी verse contains the names of characters in the play concerned thus having the मुद्रालङ्कार

   Eg. :

   उदयनवेन्दुसवर्णावासवदत्ताबलौ बलस्य त्वाम्।
   पद्मावतीपूर्णौ वसन्तकम्रौ भुजौ पाताम्।। स्वप्नवासवदत्त नान्दी

   In this verse we notice names of characters उदयन, वासवदत्ता, पद्मावती and वसन्तक.
7. The भरतवाक्य in most of these plays ends with the prayer राजसिंहः प्रशास्तु नः।
8. These plays contain a number of expressions which are grammatically incorrect in the light of Pāṇini. Eg. : आपृच्छामि, उपलप्स्यति, द्रक्ष्यते, रक्षते, काशिराज्ञः, सर्वराज्ञः, अलंकर्तुम् etc.,

On the strength of these similarities found in common among these plays, the learned editor attributed them to the same author भास. This view also was supported by other scholars like A.B. Keith, Jacobi and Winternitz.

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Soon after the publication of these plays called the Thirteen Trivandrum plays, a host of scholars began to oppose the common authorship of Bhāsa of these 13 plays. Their arguments are briefly as follows :

1. The recitation of nāndi after the arrival of the Sūtradhāra on the stage is not a peculiar feature of these plays. Even works like Vijjaka's KaumudīMahotsava, Mahendravikraman's Mattavilāsaprahasana, Kulaśekhara Varman's Subhadrādhananjaya and others also possess this feature which appears to be in vogue in the Southern part of India.
2. In the plays mentioned above, the prologue is called स्थापना which again shows that this is also a practice peculiar to the region where the plays are written. So the peculiar feature of prologue cannot be the reason to decide the common authorship of Bhāsa.
3. There is no मुद्रालङ्कार in the नान्दी of अविमारक, मध्यमव्यायोग, दूतवाक्य, दूतघटोत्कच, कर्णभार and बालचरित, six among the thirteen plays edited by Ganapathi Sastri. From this, it can be concluded that these six plays are of different authorship and therefore could not be attributed to Bhāsa.
4. Similarly, the Pratimānāṭaka, Madhyamavyāyoga, दूतघटोत्कच, कर्णभार and ऊरुभङ्ग do not contain the word राजसिंह in the भरतवाक्य thereby showing that they are different from the remaining plays in this respect and therefore could not be attributed to Bhāsa's authorship.

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5. The grammatical forms which are not according to the rules of Paṇini are rather the expressions of scribes who had no good grounding in grammar.

Thus arguments for and against the common authorship of Bhāsa are continuing even today.

Bāṇa, the court poet of Harṣa (606-648 A.D.) has referred to the dramas of भास in his introduction to हर्षचरित as follows:

सूत्रधार् कृतारम्भैर्नाटकैः बहुभूमिकैः।
सपताकैर्यशो लेभे भासो देवकुलैरिव।।

All these three characteristics (1) beginning with sūtradhāra (सूत्रधारकृतारम्भत्व) (2) large number of characters (बहुभूमिकत्व) and (3) Variety of episodes in different plays (सपताकत्व) which Bāṇa points out as the special features of Bhāsa's plays are found in these thirteen plays.

Again राजशेखर (9th Century) has referred to भासनाटकचक्र and definitely points out that स्वप्नवासवदत्तम् was one of his plays which survived the fire of criticism:

भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम्।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः।।

Thus there are strong reasons and evidences to believe Rājaśekhara's view that Bhāsa was the author of all these dramas. It is possible to conclude that these plays are original compositions and cannot be called compilations or adaptations by any stretch of imagination. Minor changes are inevitable and might have been introduced by the Cākyārs (Kerala actors) for convenience of the stage. But that does not rob Bhāsa of the authorship of these plays. They are to be counted among the most valuable treasures of Indian literature.

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2.3. PLAYS OF BHĀSA :

The thirteen plays attributed to भास can be classified into four types

2.3.1. Plays based on the Rāmāyaṇa.

1. प्रतिमानाटकम्
2. अभिषेकनाटकम्

2.3.2. Plays based on the महाभारत

1. पञ्चरात्रम्
2. दूतवाक्यम्
3. मध्यमव्यायोगः
4. दूतघटोत्कचम्
5. कर्णभारम्
6. ऊरुभङ्गम्

2.3.3. Based on the भागवत

1. बालचरितम्

2.3.4. Based on Fables and Fictions.

1. प्रतिज्ञायौगन्धरायणम्
2. स्वप्नवासवदत्तम्
3. चारुदत्तम् and अविमारकम्।

2.4. A STUDY OF BHĀSA'S PLAYS

2.4.1. Plays based on रामायण

1. **प्रतिमानाटकम्** : This drama in seven acts, depicts the story of रामायण beginning from the stopping of Rāma's coronation and ending with his coronation after Rāvaṇa was killed. Bharata, who comes from the court of his maternal uncle due to the urgent call from Ayodhya rests

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for a while outside the city and is informed all the details of the tragic and cruel death of his father very skilfully through the erection of the statue house (प्रतिमागृह) in which an image (प्रतिमा) of Daśaratha is placed along with his three ancestors. It is said that the statues of only dead kings were erected. Bharata thus learns the sad event without being directly told about it. And also he comes to know the important part played by his mother in the incident. The play is called प्रतिमा नाटक or statue Drama because of the important part played by the statues. Prof. Dhruva suggests that प्रतिमादशरथ is the original name of the drama and प्रतिमा is its contraction. But no Manuscript evidence supports this view.

It is a full-fledged नाटक based on renowned plot having a धीरोदात्त hero and the episode of भरत is skillfully woven into the main plot. Regarding the sentiment in this play Sri Ganapathi Sastri states it to be the Dharmavīra mingled with करुणरस. The धर्मवीर is manifesting itself in the enthusiasm displayed by the hero in cherishing the single thought of carrying out dharma that is fulfilling the mandate of his royal father. Other scholars opine that it is करुणरस which is important here.

2. अभिषेकनाटकम् : अभिषेक means coronation and as such the title is more than significant for this play as it refers to three coronations in all.

(i) सुग्रीवस्याभिषेकः कल्प्यताम् Act I-P.16

(ii) विभीषण! अद्यप्रभृति मद्वचनाल्लंकेश्वरो भव Act IV-P.51

(iii) प्राप्ताभिषेकः कृतः Act VI-P.34

It is a नाटक in six acts having prakhyāta plot, the

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hero is धीरोदात्त and the main sentiment is वीर, युद्धवीर. To the main story of Rāma's coronation, the incident (patāka) of सुग्रीव कथा is added. There are also a number of प्रवेशिकाs.

2.4.2. Plays based on Mahābhārata

1. **पञ्चरात्रम्** : It is a Samavākāra in three acts. The play gets its name from 'Five Nights' within which द्रोण is to bring the news of the Pāṇḍavas to entitle them to their share of kingdom according Duryodhana's stipulation. There is a difficulty in treating it समवाकार because some of the conditions like दैवासुरं ख्यातं वस्तु and शृङ्गार are not there. But keeping Bhāsa's time in mind, with minor changes in the definition of समवाकार we can treat it as समवाकार type of रूपक. The main sentiment is वीर in its various aspects such as धर्मवीर in दुर्योधन, दयावीर in द्रोण and युद्धवीर in other characters.

2. **दूतवाक्यम्** : is one act play. The play is named दूतवाक्य as it deals with the advice (Vākya) of कृष्ण to दुर्योधन as an emissory (दूत) of peace from the Pāṇḍavas. It is a Vyāyoga and वीर is the main sentiment. It contains no Prākṛta passage.

3. **मध्यमव्यायोगः** : The title can be interpreted in three ways.

(i) मध्यममधिकृत्य कृतो व्यायोगसंज्ञो नाटक प्रकारः

(ii) मध्यमस्य (भीमस्य) (हिडम्बियासह) व्यायोगः (वि+आ+योगः=विशेषेण संयोगः).

(iii) मध्यमौ (भीमौ ब्राह्मणकुमारश्च) व्यायुज्यते अस्मिन् इति नाटकम्. The last interpretation meaning "the work

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where two Madhyamas are brought together" appears to be better. It is an act play belonging to व्यायोग type and the वीर is the main one sentiment. The theme is the union of भीम with his son घटोत्कच. The poet has handled his material very skillfully so that the play contains many moments of great stage effect. It contains many सुभाषित's like माता किल मनुष्याणां दैवतानां च दैवतम् - verse 37.

4. **दूतघटोत्कचम्** : It is a व्यायोग in one act. The play speaks of घटोत्कच as an envoy (duta) carrying the message of श्रीकृष्ण to the कौरवs. The main sentiment is करुण in the form of wailings of women.

5. **कर्णभारम्** : It is an one act play. Scholars like Ganapathi Sastri take the title to mean/Karna's task or responsibility referring to the generalship of कर्ण in the great Kuru war and felt that one more act is necessary to describe the feats of Karṇa. But title can also be interpreted as "कर्णयोः भारभूते कुण्डले दत्वा कर्णेनापूर्वा दानशूरता प्रकटीकृता। तामधिकृत्य कृतं नाटकम्।

During the interval of time that elapsed between the verbal gift of the कुण्डलs and their actual delivery, those कुम्डलs were felt as if a burden (bhāra) to his ears (कर्ण) by कर्ण. It glorifies the sense of responsibility of कर्ण who parted with his coat of mail and ear-rings. and gave them to Indra who approached him in the guise of a Brahmin. The sentiment of Pathos (करुण) pervades the whole play. The whole atmosphere is serene and serious. Karṇa's dictum that everything else (even good learning, firmly rooted trees

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and fountains of water) vanishes but sacrifices and charities live to the end is finely expressed in the stanza.

शिक्षा क्षयं गच्छति कालपर्ययात्
सुबद्धमूला निपतन्ति पादपाः।
जलं जलस्थानगतं च शुष्यति
हुतं च दत्तं च तथैव तिष्ठति।।

6. ऊरुभङ्गम् : It is an one act play describing the smashing (bhaṅga) of the thighs (ūru) of दुर्योधन in the club fight and hence the title is more appropriate. The plot is renouned and the chief sentiment is करुण and it is full of the wailing of the women.

The ऊरुभङ्ग violates the rule as to the death of the hero on the stage. Critics have felt that it is the real tragedy in Sanskrit literature. The last words of दुर्योधन pacifying Balarāma are very much moving the hearts. He says : Let the offerers of funeral oblations live and let strifes and enmities vanish."

जीवन्तु ते कुरुकुलस्य निवापमेधाः।
वैरं च विग्रहकथा च वयं च नष्टाः।। **Verse - 31**

2.4.3. Based on भागवत :

1. बालचरित is in five acts and gets its name from the subject matter it deals with i.e., the feats (carita) of the boy (bāla) Kṛṣṇa. It is a नाटक based on a Prakhyāta plot, the hero being धीरोदात्त. The main sentiment is वीर. The language is most simple. Dr. Winternitz rightly remarks "The Sanskrit is so plain and clear that it might be recommended as a first reading to the beginners in Sanskrit.

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2.4.4. Plays based on Fables and Fiction :

1. **प्रतिज्ञायौगन्धरायणम्** : It is in four acts and it is so named on account of the vows (pratijñas) the hero of the play Yaugaṅdharāyaṇa undertakes to fulfil in order to set free his master उदयन along with वासवदत्त from imprisonment.

The उदयन legend is most popular subject in Indian literature. In the prologue it is stated as a Prakaraṇa but it does not fulfil even a single condition of प्रकरण. So some scholars interpreted the word प्रकरण found in the play in the generic sense of कथासन्दर्भविशेषम्. Further it is not clear to us whether these two plays were originally a single drama with ten acts.

2. **स्वप्नवासवदत्तम्** : It contains 6 acts. The play receives its name from the vision (स्वप्न) of वासवदत्ता which King उदयन gets in his semi-drowsy state described in the fifth act. (Dream scene). स्वप्ननाटक, स्वप्नवासवदत्ता, स्वप्नवासवदत्तम् are the titles of one and the same play. It is a नाटक with a well-known plot, the hero being a king and धीरललित. There is a sub-plot (patākā) of the marriage of Padmāvatī. There are a number of Praveśikas in this play. The main sentiments are Śṛṅgāra and Karuṇa.

This play deals with the strategies of यौगन्धरायण to get back the territories of उदयन which he lost owing to his negligence. वासवदत्ता is reported to have perished in a wild conflagration. Padmavatī, the sister of King दर्शक is married to उदयन. वासवदत्ता was all along living in disguise with Padmavatī. उदयन has a vision of वासवदत्ता in dream and feels hopeful of meeting her alive. Reunion is at last effected

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by the wise minister. The scene of king's sleep is presented on the stage.

3. चारुदत्तम् in four acts is an abridgement of मृच्छकटिक. The hero of this play is named चारुदत्त and hence according to the rule that नायिकानायकाख्यानात्संज्ञा प्रकरणादिषु the play is called चारुदत्त. It is a प्रकरण and the plot has been taken from popular tales or may be poet's invention. The characters are ordinary people of the world. The hero is a Brahmin persuing the profession of Vaṇik and is धीरललित. There are two heroines a कुलजा and a वेश्या. In a प्रकरण, the number of acts must be from five to ten but चारुदत्त is considered to be fragmentary. शृङ्गार is the main sentiment.

4. अविमारकम् is a play in six acts andd gets its name from its hero who is called अविमारक though his name was विष्णुसेन because of his being the killer (मारक) of the demon who had assumed the form of a goat (avi) - Ī-9. It is a full-fledged drama नाटक and fulfils the requirements. शृङ्गार and हास्य are the main sentiments.

Recently a play named as यज्ञफल was discovered and is attributed to Bhāsa's authorship. In seven acts it deals with the sacrifice performed by दशरथ to get a son.

Bhāsa's date :

There are divergent views regarding his date. Scholars have examined both the internal and external evidences but failed to fix his age definitely. However, keeping the factors of preponderance of sloka metre and the frequent deviation from Pāṇini's rules, are signs of antiquity. On these grounds, Ganapathi Sastri's suggestion of 4th Century BC might be regarded as probable date. This is

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the upper limit of Bhāsa's date. As regards the lower limit, we know certainly that these dramas are earlier than Kālidāsa's मालविकाग्निमित्रम् as well as Kauṭilya's अर्थशास्त्र. Kālidāsa's date is still a matter of controversy. The lower limit of अर्थशास्त्र is generally regarded by scholars as second century AB. Bhāsa must have flourished earlier than that.

2.5. BHĀSA'S STYLE & SCHOLARSHIP

The chief characteristic of Bhāsa's poetry is the simplicity of language and force of eloquence. It is possessed of fire of passion, sense of rhythm and vividness of imagination. In the interpretation of human psychology Bhāsa perhaps surpasses even the master poet Kālidāsa. His dramas are based upon a variety of themes and their plot is always interesting and simple. His great skill manifests itself not only in his beautiful language but also in the apt creation of dramatic situations. Ālaṅkārikas think that he belongs to the Vaidarbhī school of poetry.

2.6. SUMMARY OF THIS UNIT

Bhāsa was a predecessor to Kālidāsa and was an eminent dramatist. He is supposed to have written 13 plays and all these plays are attributed to the common authorship of भास. The common features are (1) सूत्रधार arriving on the stage at first and then reciting नान्दी (2) सूत्रधारकृतारम्भ (3) Calling the prologue as स्थापना instead of प्रस्तावना (4) the same expressions in the prolgue of all plays (5) the नान्दी verse contain the names of characters (6) भरतवाक्य of almost all plays ending with राजसिंहः प्रशास्तु नः (1) the grammatically incorrect forms etc. But some scholars deny

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the common authorship of भास as some other plays also betray these features apart from these 13 plays. Thus the arguments for and against the common authorship of भास are continuing even today.

Further his plays are classified into four types.

I. Based on रामायण :

1. प्रतिमानाटकम् 2. अभिषेकनाटकम्

II. Based on महाभारत

1. पञ्चरात्रम् 2. दूतवाक्यम्
3. मध्यमव्यायोगः 4. दूतघटोत्कचम्
5. कर्णभार 6. ऊरुभङ्गम्

III. Based on the भागवत

1. बालचरितम्

IV. Based on fables and fiction

1. प्रतिज्ञायौगन्धरायणम्
2. स्वप्नवासवदत्तम्
3. चारुदत्तम्
4. अविमारकम्

A brief contents and salient features of these plays has been discussed. Finally भास's style of वैदर्भि and his scholarship reflected from these plays form the subject matter of this unit.

2.7. SELF CHECK QUESTIONS :

1. Write the arguments for and against the common authorship of भास of 13 plays.
2. Discuss the common features of the 13 plays attributed to भास

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3. Give an account of the 13 plays of Bhāsa.

OR

Explain the contribution of भास to Sanskrit Literature

Write short notes on ;

1. मध्यमव्यायोगः
2. ऊरुभङ्गम्
3. प्रतिज्ञायौगन्धरायणम्
4. स्वप्नवासवदत्ताम्
5. अभिषेकनाटकम्

III. Suggested Readings & Reference Materials

1. Bhāsa : A study by A.D. Pusalker published by Munshiram Manoharlal, Delhi-6
2. New problems in Bhāsa's plays by N.P. Unmi.

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NOTES :

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KĀLIDĀSA
UNIT 3

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3.6. SUMMARY

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UNIT - 3

KĀLIDĀSA

3.1. INTRODUCTION

Kālidāsa is considered as the greatest poet and dramatist by critics as well as later poets. He is called कविकुलगुरु and Mahākavi. The extent of his works, the poetic merit and aesthetic excellence that his works possess amply prove that there is no exaggeration to admit him as कविकुलगुरु.

3.2. KĀLIDĀSA'S WORKS

Kālidāsa wrote lyrics (Khaṇḍakāvyas) namely Ṛtusaṁihāra and Meghadūta, epic poetry Raghuvaṁs'a and Kumārasaṁbhava and dramas Mālavikāgnimitram, Vikramorvaśīyam and Abhijñāna;asakuntalam. Thus, he is a great lyricist, epic writer and also a great dramatist. A versatile genius like Kālidāsa alone can be a successful writer in all the three fields.

3.3. KĀLIDĀSA'S LIFE :

Kālidāsa is called national poet of India. But it is very sad to note that nothing is definitely known about his age and life. Basing on the internal evidences of his works and as well as external evidences, many conclusions have been arrived at. But they are tentative and subject to further objections. It is not yet decided at what place exactly Kālidāsa was born and had his career as a poet. Everything about his life is almost shrouded in mystery. Seeing the state of affairs, one critic rightly observes" seven

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cities claim the home of birth of dead Homer, different parts of India and Ceylone claim the home of birth of Kālidāsa." He is generally connected with Ujjain, the Malwa region and sometimes with Vidarbha. As the poet expounds universal ideals, it is very difficult to assign him a particular place basing on his ideas. It is generally believed that Ujjain was his permanent place of poetic activity because he described Ujjain in twelve verses in Meghadūta alone. Regarding his personal life and poetic career, many episodes are current in our country. One such popular episode is that he was illiterate and was grazing sheep. On one such occasion he became a great poet by the grace of the goddess Kālī and that is why he became popular as Kālidāsa though he had another name which is not known till today. Such episodes are many. However, a comprehensive study of his works does not support this view. On the other hand, it becomes clear to us that he was a brāhmaṇa who was familiar with Hindu way of life, culture and civilization. His views on Advaitavedānta clearly establish that he was a great Advaitavedantin assimilating all, the best ones in ancient Indian life. So the various anecdotes mentioned in Bhoja-Prabandha are not given much importance by the critics.

3.4. KĀLIDĀSA'S DATE

Various scholars have proposed the dates of Kālidāsa from 8th Century BC to 11th Century A.D. and thus extending over two thousand years. "All dates given in Indian Literary History are pins put up to be bowled down again". This remark of Whitney made about seventy years ago also applies to Kālidāsa in addition to other great

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Sanskrit poets. In this context, it is appropriate to present a brief survey of the views of scholars on the date of Kālidāsa. Mr. Hyppolyte Franche thought that Kālidāsa was a contemporary of the son of Agnivarṁa, the last king of Solar dynasty described in Raghuvaṁsa so he assigned eighth Century BC as the date of Kālidāsa. This view has been objected to as Kālidāsa did not describe Agnivarṇa in Raghuvaṃśa to please his patron Agnivarṇa. Actually he is the only Solar king who neglected kingly duties and is shown in poor light by the poet. Prof. C. Kunhan Raja argued that Kālidāsa was a contemporary of King Agnimitra of the Sunga dynasty supposed to belong second Century BC. This view is based on Bharatavākya in Mālavikāgnimitra which is unique in that he pays a glowing tribute to his patron. "while his majesty was ruling, nothing remains to be accomplished by his subjects." The poet paid homage to his patron Agnimitra by naming his work Mālavikāgnimitra. Secondly in Meghadūta, Vidiśa the capital city of Agnimitra is described and not Ujjain. So the poet belonged to second century B.C. This view of Prof. C. Kunhan Raja is strongly objected to and it is wrong to assume that Kālidāsa paid tribute to his patron in his play Mālavikāgnimitram as the hero. Agnimitra is described in oīr light. So this Bharatavākya is in no way honour to his patron. The Vidiśa argument cannot be a final conclusion because the city vidiśa is described in one stanza only whereas Ujjain is described in twelve stanzas in Meghadūta. So much cannot be relied on this fact.

The third view is put forward by William Jones, Peterson, S.P. Pandit and others. According to this, Kālidāsa belonged to first century B.C. This theory is

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highly accepted and commended by scholars and critics. It is based on the hypothesis that the poet was a contemporary of Vikramāditya, the founder of Vikrama era that is 57 B.C. The title Vikramorvaśīya is purposefully selected to glorify Vikramāditya. It is named Vikramorvaśīya instead of Purūravorvaśīyam though the hero is Purūravas. But the problem in this theory is the identification of Vikramāditya the patron of Kālidāsa and founder of Vikrama era 57 BC. This view is questioned by eminent scholars like Keith who had advanced Gupta theory. According to this theory, Chandragupta Ī of Gupta dynasty was the patron of Kālidāsa. In Kumārasaṁbhava we have a reference to the son succeeding a father namely Kumāragupta suceeding Chandra Gupta Ī. Here also the title Kumārasaṃbhava was preferred to other titles like Tarkāsuravadha, Kārtikeyasaṁbhavam etc only to glorify his patron Kumāragupta. According to this theory Kālidāsa lived in fifth century AD.

Renaissance Theory or Nine Gems Theory:

Max Muller, Kern, Pathak Ferguson are some of the scholars who support this theory and place Kālidāsa in sixth Century AD. Furguson puts forward what is known as Korur theory. Korur is the place where Vikramāditya of Ujjain defeated Śakas 544 AD. This Vikramaditya started an era to commemmorate his victory at Korur and antidated it by 600 years. This theory is ruled out as the Mandasaro's inscription dated 472 A.D. refers Kālidāsa as a poet of name and fame.

Kālïdāsa is indebted to Āryabhaṭṭa 500 AD because he is noted among the nine gems in a work named

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Jyotirvidhābharaṇa which was composed during sixth century AD.

"धन्वन्तरिक्षपणकामरसिंहशंकु वेतालभट्टघटकर्परकालिदासः।
ख्यातो वराहमिहिरोनृपते सभायां रत्नानि वैवररुचिर्नव विक्रमस्य।।"

Max Muller thought that Sanskrit was revived during the fifth Century AD after slumber and Kālidāsa was one among the nine gems, in the court of Vikramāditya. Much cannot be relied on this theory because it is quoted in a work of sixteenth century AD namely the Jyotirvidhābharaṇa. In this list of poets mentioned, the date of Amarasimha author of Nāmaliṅgānusāsana is approximately fixed between 400 to 600 AD Varāhamihira, the astonemer died at 587 AD. The dates of the authors of घटकर्परकाव्य and प्राकृतप्रकाश (author is supposed to be धन्वन्तरि) are not fixed. Other authors referred to are names only to us and nothing is known about them. The reference to Yavana in Raghuvaṁ;a as Mohammadans who came to India sometime in seventh Century AD is cited as one of the evidences and concluded that Kālidāsa lived after the arrival of Mohammadans. But this theory is not valuable as Yavana means Greeks or Ionians.

The survey of the various theories about the age of Kālidāsa shows how scholarship is divided on his date. However traditional theory of first century BC and Gupta theory of fifth century AD are prominent for lower limit with reference to the date of Kālidāsa.

Bāṇa refers to Kālidāsa in his हर्षचरित:-

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु।
प्रीतिर्मधुरसान्द्रासु मंजरीष्विव जायते।।

Introductory Stanza 16.

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This shows that Kālidāsa has acquired an enviable position as a poet in the days of Bāṇa whose date could be easily fixed. Bāna's date has rightly been styled as the surest precursor in the tottering structure of Indian Chronology. The famous Chinese traveller Huinstang who undertook an extensive tour of the country in the first half of seventh century AD and who assists in determining the age of many a writer in Indian literature supplies with the necessary evidence for fixing the date of Bāṇa beyond any doubt. In his memories he refers to a powerful King of North India Harshavardhana who is not different from हर्ष, the patron of Bāṇa, hero historical romance Harśacarita. Harśa seems to have reigned from 606 to 647 AD. Bāṇa, then, must have flourished in the first half of seventh century AD. Any attempt to put Kālidāsa beyond fifth century AD seems to be rediculous. If Vikramāditya problem is solved then, then Kālidāsa's date is also settled. Till then it is more desirable to accept traditional theory of First Century BC.

The above survey of various views enables us to say that the date of Kālidāsa falls between the two extremes of first century BC and 400 AD. The remark of Macdonel on the date of Kālidāsa "The question of his age however is not likely to be definitely solved till language, the style, the poetic technique of each of his works have been minutely investigated in comparison with datable epigraphic documents as well as with the rules given by the oldest Sanskrit treatises on poetics" stands valid even today.

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3.5. DRAMAS OF KĀLIDĀSA :-

3.5.1. Mālavikāgnimitra is a drama in five acts dealing with the love of Agnimitra, son of Puṣyamitra for a Princess Mālavikā. मालविकाग्निमित्रौ अधिकृत्य कृतं नाटकम्. It may be considered as a historical play as contemporary events like the horse sacrifice performed by Puṣyamitra, fund between yajñasena and Mādhavasena and Agnimitra's intervention in the fund are referred to.

The plot is very simple but action develops in a fast manner and the interest of the reader is sustained till the end. The poet's genius was in a budding stage while writing this drama and it lacks the refinement and cohesion in the construction of the plot when compared to Abhijnānaśākuntalam because it was the earliest play of Kālidāsa. That is the reason why he feels diffident in the prologue if the audience will care to witness the performance of his drama when there existed the compositions of famous poets like Bhāsa, Saumilla and Kaviputra.

3.5.2. Vikramorvaṣīyam:-

The title of the play is explained in two ways.

I. विक्रमं (पुरुरवसं) च ऊर्वशी च अधिकृत्य कृतं नाटकम्. Here विक्रम is taken as a name of Purūravas although there is no authority for taking the work in that sense beyond the संप्रदाय.

II. विक्रमेण (पराक्रमेण) लब्धा या ऊर्वशी ताम् अधिकृत्य कृतं नाटकम्. Inthe former case the title would mean 'The drama of Purūravas and Ūrvaśī while in the latter case it would mean'. The drama of Ūrvaśī won by valour.

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It is also in five acts depicting the love of King Purūravas for the celestial nymph Ūrvaśī. The source of the play could be traced to the Ṛgveda, Viśṇupurāṇa, Padmapurāṇa and Matsyapurāṇa. Kālidāsa has introduced several changes. Act IV is a lyrical monologue depicting Purūravas as a mad man searching for Ūrvaśī in the mountain regions. When compared to Mālavikāgnimitra we observe greater refinement in the construction of the plot of Vikramorvaśīyam. Some scholars attribute historical significance to the title and argue that Kālidāsa lived in the court of Vikramāditya, so he named the play as Vikramorvaśīyam instead of Purūravorvaśīyam as the hero is Purūravas. If the historical events described in this drama are corroborated by epigraphical and historical evidences, new light may emerge on the date of Kālidāsa.

3.5. अभिज्ञानशाकुन्तलम्

It is a drama in seven acts depicting the love of Duśyanta and Śakuntalā. The episode शकुन्तलोपाख्यान in the महाभारत is the basis for the play. By introducing the ring of Duśyanta and the curse of Durvāsa, Kālidāsa has changed the course of the play in an altogether different direction. Since the loss of the ring given by the hero to the heroine as a token of remembrance (अभिज्ञान) plays a leading part in ennobling the characters of the hero and heroine, the play came to be called अभिज्ञानशाकुन्तल "अभिज्ञायते अनेन इति अभिज्ञानम्। शकुन्तैः लाता इति शकुन्तला। शकुन्तलं अधिकृत्य कृतं नाटकं अभिज्ञानेन ज्ञात or अभिज्ञायते अनेन शकुन्तला यस्मिन् यत् तत् अधिकृत्य कृतं नाटकम् अभिज्ञानशाकुन्तलं अभिज्ञानं च शकुन्तला च। अभिज्ञानेन शाकुन्तलं तम् अधिकृत्य कृतं

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नाटकं इति। अभिज्ञानेन स्मृता स्मृति पदं आनीता शकुन्तला अभिज्ञान शाकुन्तला यस्मिन् तत् अभिज्ञान शाकुन्तलम्.

Kālidāsa exhibited his poetic imagination in converting the dry narration of शाकुन्तलोपाख्यान of Mahābhārata into a lively and interesting work of the highest order in the form of अभिज्ञानशाकुन्तला. There is not a scene in this play which is devoid of charm and attraction. It is said that the fourth act of this play is more charming and even there the four ślokas are the best.

काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला।
तत्रापि च चतुर्थोङ्कः तत्र श्लोकचतुष्टयम्।।

Now regarding the question as to which are the four verses traditionally said to be the best according to the above verse, opinions are divergent on this point controversy has led to no decision, but to further disputation. It depends upon the taste of the critics.

The first verse यास्यत्यद्य शकुन्तलेति IV - 5 portraying effectively and in simplest, fewest words father Kaṇva's pathetic state of mind at the first parting from this darling child, the delight of his eyes and the solace of his heart. There is rhetorical flourish in this verse no embellishment and yet it shakes our heat down to its depths. It is the finest instance of स्वभावोक्ति.

The second verse is पातुं न प्रथमं व्यवस्यति (IV-8) that describes the heroine's guileless love for animal and plant life of the penance grove. Brought up from infancy on the lap of Nature, she had a sisterly affection for the flora and fauna of the place. The strings which joined her heart to them seemed to burst as she said good bye to them tearfully. The third verse is शुश्रूषस्व (IV-17) in which Father

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Kaṇva advised Śakuntalā as to how she should behave in her husband's home. But some scholars also include the verse अस्मान् साधु विचिन्त्य (IV-16) in which Kaṇva asks his disciple :Sāraṇgarava to deliver the message contained in this verse to King Duśyanta before the above verse IV-17. The fourth versee is भूत्वा चिराय चतुरन्तमहीसपत्नी IV-19). which contains the reply of Kaṇva to the question when she could return to see the hermitage again. But some scholars argue that the verse अभिजनवतो भर्तुः (IV-18) which contains the reply of Kaṇva as to how she could exist in a strange soil removed from the lap of his father Kaṇva should also be included in the four verses in this canto.

Further some scholars expressed the view that the last verse in the canto अर्थो हि कन्या परकीय एव (IV-21) in which Father Kaṇva breathes a sigh of relief at having completed his duty towards Śakuntalā whom he had picked up compassionately lying alone and helpless under a tree, whom he had brought up with tenderness and affection and whom he has now sent away to her husband, chosen by herself.

Kālidāsa's style & Eminence as a poet:

Kālidāsa's style in the dramas is easy flowing, chaste and elegant which features we do not notice anywhere in the literature. It is absolutely free from elaborate and laboured constructions. Words are chosen large numbers from common usage but more words than are absolutely necessary are never used. The style is concise and highly suggestive. The verses are free from long compounds. The dialogues in the dramas are short and simple. His language does not admit of any alternation. He is a master of Vaidarbhī style:

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वाल्मीकेरजनि प्रकाशितगुणा व्यासेन लीलावती।
वैदर्भी कविता स्वयं वृतवती श्रीकालिदासं वरम्।।
वैदर्भीरीतिसन्दर्भे कालिदासः प्रगल्भते।

His choice of appropriate similies brought him the coveted reputation expressed in उपमा कालिदासस्य. He used other figures also perfectly. One outstanding feature which marks him as the greatest poet is his interest in developing the sentiment to perfection without allowing it to be overshadowed by the display of his skill in the use of rare metres and figures of speech. He took care to see that they are only aids for the successful delineation of sentiment. He maintained a perfect balance among the Rasa manifesting elements. That is why his dramas are of enduring beauty.

Kālidāsa's eminence as a writer has been admitted by all Indian writers and Western scholars. Here it is appropriate to point out the tributes paid to Kālidāsa by some of them.

Bāṇa says in his Harṣacarita introductory verses (16):-

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु।
प्रीतिर्मधुरसान्द्रासु मंजरीष्विव जायते।।

Jayanta in his न्यायमञ्जरी observes:-

अमृतेनेव संसिक्ताः चन्दनेनेव चर्चिताः।
चन्द्रांशुभिरिवोद्घृष्टाः कालिदासस्य सूक्तयः।।

The famous commentator Mallinātha who wrote commentaries on Kālidāsa's काव्यत्रय namely, Meghadūtam, Kumārasaṁbhava and Raghuvaṁśa observes that the essence of Kālidāsa's poetry cannot be properly understood by people like him but only the fourheaded Brahma could grasp it:-

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कालिदासगिरांसारं कालिदाससरस्वती।
चतुर्मुखोऽथवा साक्षाद्विदुर्नान्ये तु मादृशाः।।

It is further significant to note the famous saying current in the world about Kālidāsa's poetic talent "while once the poets were being counted Kālidāsa occupied the last finger. But the ring finger remained true to its name अनामिका, since a second person has not yet been found by whom it can be occupied:

पुराकवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठित कालिदासः।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव।।

The greatest poet Dr. Ravindra Nath Tagore had all praise for Kālidāsa's: Sākuntalā and observed "It contains the history of development, the development of flower into fruit, of earth into heaven, of matter into spirit. Further he remarked that the drama" was meant for translating the whole subject from one world to another, to elevate love from the sphere of physical beauty to the eternal heaven of moral beauty" one sudden gust of youthful impulse had in a moment given her upto Duśyanta, but that was not the true, the full winning of her. The best means of winning is by devotion, Tapasya. Therefore the poet has made the two lovers undergo a long and austere Tapasya that they may gain each other truly, eternally". In this drama Kālidāsa has extinguished the volcanic fire of tumultuous passion by means of the tears of the pentinent heart".

His works had evoked spontaneous praise and a admiration of even western scholars who had access to his works either directly or through translations. The wellknown philosopher and the traveller Humboldt after reading Śākuntalam has pronounced the judgement as

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follows:- "Kālidāsa the celebrated author of the Śākuntalā is a masterly describer of the influence which nature exercises upon the minds of lovers. Tenderness in expression of feelings and richness of creative fancy have assigned to him his lofty place among the poets of all nations "Several eminent scholars praised his poetic eminence and called him Indian Shakespeare and Milton etc. Sir William Jones who called him Indian Shakespeare observed" No poet has sung a happy love between a man and a woman as Kālidāsa sang". While writing a note on Śākuntalā Sir Monier Williams made the following observation "No composition of Kālidāsa displayed more the richness of his poetical genius, the exberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter workings of its conflicting feelings. In short, more entitles him as the Shakespeare of India. Professor Lassen calls him the brightest star in firmament of Indian Poetry". In this context it will be significant to remember the observation of Goethe, the greatest German poet and also one of the greatest world critics :-

"Wouldst thou the years blossoms and the fruits of its decline,

And all by which the soul is charmed, enraptured, feasted, fed?

Wouldst thou the earth and heaven itself in one sole name combine?

I name thee O Śākuntalā, and all at once is said"

An examination of all the views enables us to say that the saying which has come into vogue, the Śākuntalā

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is the all-in-all of Kālidāsa "कालिदासस्य सर्वस्वमभिज्ञानशाकुन्तलम्" is very appropriate.

3.6. SUMMARY

Kālidāsa is a Mahākavi, a versatile genius with rare poetic imagination. His life and age are not yet decided. However various theories were put forward basing on the internal and external evidences assigning him the age ranging from 8th BC to 11th Century AD. But the 1st Century BC and 5th Century are more acceptable for scholars with regard to the age of Kālidāsa. However a final word is yet to be said. Till all the dates arrived are tentative.

Kālidāsa wrote (1) Mahākāvyas - रघुवंश and कुमारसंभव (2) रूपकाs (a) मालविकाग्निमित्रम् (b) विक्रमोर्वशीयम् and (c) अभिज्ञानशाकुन्तलम् (3) खण्डकाव्याs (a) ऋतुसंहार and मेघदूतम्

All the three dramas brought fame and name to कालिदास. However it is the अभिज्ञानशाकुन्तल which won the appreciation of scholars and critics all over the world. The poetic genius of the poet reached the highest zenith in this. It is a great drama wherein the consummate skill of the poet reached new heights of glory and the remark 'कालिदासस्य सर्वस्वमभिज्ञानशाकुन्तलम् is appropriate in every respect.

3.7. SELF CHECK QUESTIONS

ESSAY TYPE:

1. Discuss the various views of scholars on the date of Kālidāsa.
2. Write an essay analysing the poetic merits of Kālidāsa's dramas.

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3. कालिदासस्य सर्वस्वमभिज्ञानशाकुन्तलम्. Justify this statement.

Write Short notes on the following:

1. मालविकाग्निमित्रम्
2. Kālidāsa's power of description.

3.8. SUGGESTED READINGS & REFERENCE MATERIAL

1. Kālidāsa : A critical study by Amal Dhari Singh.
2. Kālidāsa : His Art and Thought by T.G. Mainkar.
3. Kālidasa by V.V. Mirashi & Navlekar.
4. Kālidāsa : C. Kunhan Raja

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POST KĀLIDĀSAN DRAMATISTS
UNIT 4

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UNIT - 4

POST KĀLIDĀSAN DRAMATISTS

4.1 शूद्रकः

Śūdraka is a dramatist of great reputation next only to Kālidāsa. He appears to have been a historical personage. He was a Brahmin named Indrāṇigupta. He came to be called Śūdraka, as he became a king leaving aside his duties of the Brahmin. He was a poet and also King. His name has been alluded to by the author of Vetālapañcaviṁśatikā, by बाण in both हर्षचरितम् and कादम्बरी; and by सोमदेव in कथासरित्सागर. Kalhaṇa describes him as a predecessor to King Vikramāditya. Several works like शूद्रकचरित allued to Vādighaṅghāla, शूद्रकथा of Rāmila and Saumila etc. were written to describe his life. The prologue to the मृच्छकटिक also gives particulars of his life. He was a great scholar of the Vedas, knew Mathematics, loved arts and possessed heroic qualities.

शूद्रक is the author of the मृच्छकटिक, a प्रकरण, पद्मप्राभृतक a भाण and वीणावासवदत्त a नाटक.

The मृच्छकटिक is in ten acts depicting the love of a poor young Brahmin चारुदत्त and a coutesan वसन्तसेना. The love plot is inter-woven with a political plot according to which the reigning king is deposed by a political prisioner. The incident of वसन्तसेना filling up, with her jewels, the toy-cart made of mud belonging to रोहसेन, her lover's son and the consequence of this leading to the execution of चारुदत्त, though it failed, on the alleged charge of having murdered वसन्तसेना for jewels justify the title मृच्छकटिक for the play. मृदः मृन्निर्मिता वा शकटिका

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a small play cart मृच्छकटिका। सा एवाभेदोपचारान्मृच्छकटिकं प्रकरणम् or मृच्छकटिका लक्षणया प्राधान्येन तन्निर्दिशः अस्त्यस्मिन् प्रकरणे इति। The sources of the play are not known. Perhaps the play is based on contemporary society. The scenes describing gambling, theft and the policemen's search for the convict who had escaped are very realistic. There are as many as thirty characters representing all walks of life from that of the learned judge to that of the executioners. This gives a cosmopolitan outlook for the play. Each character maintains individuality.

It is a Prakaraṇa dealing with the love of चारुदत्त a typical नागरक with वसन्तसेना a rich courtesan. The virtuous Brāhmaṇa चारुदत्त has been reduced to extreme poverty by his princely liberality; yet he did not forsake his piety. वसन्तसेना, who was born as a courtesan and was highly accomplished in the arts of dance and music loved him immensely for his qualities. चारुदत्त possessed self-control and a keen sense of self-respect. Thus we notice that advances in love are generally made by वसन्तसेना. She does not reciprocate the love of Śakāra, the brother-in-law of the ruling kin and incurs his wrath. Her love for चारुदत्त is pure and unselfish. This is evident from the words of Viṭa "Though a courtesan, her love is very unlike that of a courtesan. When Śakāra taunts her as an "inamorata of a beggarly Brāhmaṇa" she takes pride in it. Śakāra, a cruel and cowardly person inflicts severe injury on her, and she becomes unconscious. Thinking that she is dead, he accuses चारुदत्त of having murdered her whom he loved so much. When he is questioned in the open court about his relation with वसन्तसेना, his social status and true honour persuade him to evade the question, for a moment, but when pressed

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by Śakāra, he readily replies "Am I to say that she is a friend of mine? What if it were so? Let youth be accused and not character". In the end चारुदत्त is sentenced to death. In the meantime वसन्तसेना recovers, presents herself on the scene of execution and saves चारुदत्त. At this very time, a revolution takes place in the capital. Āryaka whom चारुदत्त helped out of the prison successfully deposes the reigning king Pālaka and himself becomes the King of Ujjain. In appreciation of his previous services, Āryaka appoints चारुदत्त as one of the superior officers in the state.

4.2 मृच्छकटिकः : AN APPRECIATION :

The मृच्छकटिक presents a remarkable contrast to the masterpieces of Kālidāsa and Bhavabhūti. In it, neither the hero is a mere paragon of virtue, nor the counter hero an embodiment of sin. The hero चारुदत्त possesses several excellent virtues, but he does not adopt the self righteous attitude of Duśyanta. he is a man of the world, does not disdain gambling, loves dance and music and is fond of attending concerts. वसन्तसेना too has neither the sweet girlish charm of Kālidāsa's Śakuntalā, nor the mature womanly dignity of Bhavabhūti's Sītā. Even in the midst of tempting surroundings, her heart is pure and her love for चारुदत्त is noble. When Śakāra, overpowered with brutal lust, threatens to kill her and throttles her, she is constant in her affections and the last words in her mouth were नमो चारुदत्तस्स. There is enough action in this play, it is therefore a real drama in every sense of the term. Effective characterisation, vigour, life, action, graphic descriptions and the simple and clear diction give the play a realistic touch not to be met with in any other Sanskrit drama.

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शूद्रश's Padmaprābhṛtaka is a Bhāṇa portraying the love of Devadatta and Mūladeva, the authority for the thieves. The वीणावासवदत्त is incomplete and breaks off in the third act. It describes how उदयन's imprisonment by प्रद्योत helped वासवदत्ता in learning from उदयन the art of playing on the वीणा. The date of शूद्रक cannot be fixed with certainity. As the external evidences testify, he is later than भास, the author of the play चारुदत्त an amplication version of which is the मृच्छकटिका.

The Buddhist अश्वघोष is the author of शारीपुत्रप्रकरण in nine acts dealing with the conversion of मौदगल्यायन and शारीपुत्र into Buddhism. The canons of dramaturgy are strictly followed by the author.

4.3. THE कुन्दमाला

It is a play in six acts, dealing with the उत्तरकाण्ड story of रामायण and is attributed to the authorship of Dinnāga. धीरनाग is given as he name of the author in some manuscripts. The author need not be identified with the Buddhist logician Dinnāga, as the latter could not have written on a theme like this. The theme is the same as in the Uttararāmacarita of Bhavabhūti. The garland of jasmine (कुन्द) strung by सीता and left behind is identified by राम who begins to hope for reunion with सीता. The नान्दी is in praise of विनायक and शिव. Influence of Kālidāsa and Bhāsa is felt in this play. Bhavabhūti owed much to Dinnāga in writing the उत्तररामचरित. One special feature of the play is the introduction of the विदूषक, unlike the later plays based on the रामायण. The simple style would place this drama long before भवभूति (700 AD) and भट्टनारायण (600 AD). The play can be assigned to the second or third century AD.

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4.4. विशाखदत्तः :

He is also known as विशाखदेव and was the son of पृथुसुनु and grandson of ईश्वरदत्त. He is the author of मुद्राराक्षस one of the greatest Sanskrit plays which describes in seven acts a political event of the Mauryan period. It depicts the attempt of चाणक्य for compelling राक्षस, the hereditory minister of the Nandas, to become the minister of Chandragupta Maurya. In this attempt चाणक्य succeeded by a series of devices employing the signet ring (mudrā) of Rākṣasa himself. The title मुद्राराक्षसम् can be interpreted as मुद्रया जितः राक्षसः = मुद्राराक्षसः स एव अभेदोपचारात् तदाख्यं नाटकम् or we can explain the compound as a बहुव्रीहि - मुद्रया जितो राक्षसः यस्मिन्, for in that case we shall have to take recourse to लक्षणा, as it is not राक्षस that the work contains but an account of the way in which राक्षस was won over to his side by Cāṇakya. In this way the title is significant.

The various Machiavellian devices of Cāṇakya to win over राक्षस, the wise and faithful minister of the last Nanda King, and the skillful plans of the latter to overthrow the new Maurya King, by combining with Malayaketu, the Mleccha King, are effectively described. चाणक्य succeeds in creating Malayaketu's mistrust in राक्षस who is obliged to leave Malayaketu's service in disgrace. चन्दनदास, the friend of राक्षस, is in danger because he gave shelter to the family of राक्षस. राक्षस surrenders himself to चाणक्य in order to save his friend's life. चाणक्य offers him the Prime Ministership of Chandragupta Maurya which he must accept, if चन्दनदास's life is to be saved. राक्षस consents unwillingly and the play ends in all happiness.

The मुद्राराक्षस is historical in character and is full of state intrigues. The sentiments of love and pathos have

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absolutely no place in this play. The only female character, the wife of Candanadāsa, is introduced in the last act not to represent any scene of affection and tenderness but that of stern duty and sacrifice. The permanent feeling (स्थायीभाव) that pervades the drama is that of resoluteness (utsāha) and the prevailing sentiment is the heroic sentiment (vīra) although it does not attain to that high pitch which it does in the Mahāvīracaritam of Bhavabhūti. No other play in the whole range of Sanskrit literature can surpass the मुद्राराक्षस in the remarkable unity of action, which it possesses. From the highest to the lowest, all characters have but one object in view, all schemes have but one end, namely the conciliation of Rāksasa. Notions of right and wrong are subordinated to the achievement of political ends. Friendships are formed and broken according to political needs. End justifies the means. Even a noble soul like चन्दनदास is threatened with death, so that राक्षस may yield. The different characters have been vividly represented. A peculiar feature of this play is that the author has arranged these characters in groups of two each. चाणक्य and राक्षस are astute politicians and great schemers. Chandragupta and मलयकेतु are the two opposing kings, greatly differing in their merits and attainments.

Language is forceful and dignified; melody and charm of the verses are well-preserved. Some western scholars have called it the only real drama in Sanskrit. All the internal and external evidences prove that विशाखदत्त must have lived in the 4th Century AD under the Gupta emperors. He must have lived earlier than भतृहरि who wrotes the following verse of मुद्राराक्षस in his शतक

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प्रारभ्यते न खलु विघ्नभयेन नीचैः
प्रारभ्य विघ्न विहता विरमन्ति मध्याः।
विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमगुणास्त्वमिवोद्वहन्ति।।

The words त्वमिव clearly indicate that the verse originally belonged to the play.

4.5 हर्षवर्धन

4.5.0. Harṣavardhana referred to as हर्षदेव, was the king of स्थाण्वीश्वर between 606 and 648 AD. He was himself a man of letters and patronised Bāṇa, Mayūra and Mātaṇgadivākara and others. He is the author of a नाटक, नागानन्द and two नाटिकाs रत्नावली and प्रियदर्शिकि। Bāna's reference to his patron as a writer and Hieum Twsang's mentioning the नागानन्द as Harṣa's work set aside their alleged authorship of Bāṇa or any other poet in the court of Harṣa.

The नागानन्द has a Buddhistic colouring. God Buddha is invoked in the नान्दी, जीमूतवाहन, the hero is the Bodhisattva and the principle of अहिंसा परमो धर्मः is emphasised upon. Macdonel was of the opinion that the नागानन्द might belong to a different author but this view is not proper as all the three plays are not only ascribed to the same author in their prologues but also contain common verses. Besides, these three plays are so similar in style and tone that they do not leave the reader in any doubt regarding their common authorship.

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4.5.1. रत्नावली :

सागरिका's identity got established due to the gem necklace (ratnāvalī), so the title of the play. It is in four acts and is closely connected with प्रियदर्शिका in the subject matter as well as in form. Their common hero is उदयन and the chief queen in both cases is वासवदत्ता. It describes the ultimate union of सागरिका otherwise known as रत्नावली, the princes of Ceylon and उदयन as planned by the minister यौगन्धरायण. Owing to a ship wreck, रत्नावली had reached the court of उदयन in a helpless condition. For some time she served the chief queen as maid servant but ultimately her identity was revealed. Like a true Hindu wife, always prepared to sacrifice her own comforts in the interests of her husband, वासवदत्ता at last gave her consent to the celebration of Udayana's marriage with रत्नावली. The plot is based on a historical or epic tradition and is given in a varied form in the कथासरित्सागर. It is modelled upon the मालविकाग्निमित्र.

4.5.2. प्रियदर्शिका:-

It is in four acts and describes the ultimate union of आरण्यिका known also as प्रियदर्शिका with उदयन. She was daughter of दृढ़वर्म, King of अङ्ग and was betrothed to King उदयन. Before the marriage could be celebrated, दृढ़वर्म was captured by the Kālinga King and प्रियदर्शिका was admitted to the harem of उदयन under the name of आरण्यिका. After many vicissitudes her identity is revealed and the marriage is celebrated.

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4.5.3. नागानन्दम् :-

It describes in five acts the extraordinary self-sacrifice of जीमूतवाहन in offering himself in liew of the snake to be devoured by गरुड. Goddess गौरी is pleased with this generous act of जीमूतवाहन and revives him to the joy of his mourning parents and loving wife. The dead serpents are also revived and Garuḍa takes a vow not to feast upon snakes again. The play is a happy admixture of Buddhistic and Hindu elements and reflects the times in which it was written.

Harṣa is an able follower of वैदर्भि style. Although he lacks the keen observation and high imagination of Bhāsa and Kālidāsa, he possesses the great merit of simplicity and clarity. Love is the dominent sentiment in all the three plays. Though शान्त is given prominence in the नागानन्द, it does not have the dominating position, being subordinated to love.

4.6 भट्टनारायणः

वेणीसंहारः : It is a play in six acts by भट्टनारायण. It describes the events in the महाभारत war leading to the tying up of the braid of द्रौपदी by भीम. She untied it in the gambling hall swearing that she would not braid her hair until the insult done to her by दुःश्शासन is avenged. भीम kills दुःश्शासन and all the Kauravas including दुर्योधन are killed in the great war. भीम braids the hair of द्रौपदी with his own hands, wet with दुःश्शासन's flood. Hence the title वेणीसंहार. This incident is the creation of the dramatist. भीम is glorified and constrasted with the weak दुर्योधन whose sensuous love is depicted in Act II. कर्ण is shown in black colours and this is achieved by glorifying अश्वत्थाम. The

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chief merit of this is individuality of character. The main sentiment is वीर. Bhaṭṭanārayaṇa's style belongs to the गौडी type. His language is forcible and vigorous. The play has many detached brilliant scenes. Bhaṭṭanārāyaṇa was invited by king आदिशूर of Bengal to perform a sacrifice to avert the evil effects of a famine. The king lived about 650 AD. Vāmaṇa 800 AD is the first आलंकारिक to quote the this dramatist. Hence his date may be fixed about 650 AD.

4.7. यशोवर्मन्

The रामाभ्युदय in six acts depicting the story of रामायण was composed by यशोवर्मन् 720 AD, the patron of भवभूति. It is now lost and is known from the quotations in the works of अलंकारशास्त्र.

4.8. आश्चर्यचूडामणिः

It is a work of शक्तिभद्र, a pupil of शङ्कराचार्य (632-664 AD) and contains seven acts. His date shall be taken 700 AD. In the prologue, he tells he is the first dramatist in South India. The play betrays all the features of the Trivandrum plays. The title is derived from a miraculous crest-gem which was given to Rāma and Sītā by the hermits. Making use of it, Rāma and Sītā saved themselves from being deceived by the fictious Rāma, Sītā and Lakśmaṇa created by Rāvaṇa. The dominant element in the play is Adbhutarasa. The play shows Bhaṭṭanārāyaṇa's influence.

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4.9. भवभूति Bhavabhūti

Bhavabhūti, a protege of king Yaśovarman and elder contemporary of वाक्पति is the author of three dramas महावीरचरित, मालतीमाधव and उत्तररामचरित. From the prologues of these plays, it is learnt that his name was श्रीकण्ठ and that he got the title भवभूति out of devotion to शिव. He was a native of Padmapura in the Vidarbha country. He was the son of नीलकण्ठ and जातुकर्णी and grandson of भट्टगोपाल. He was a Kāśyapa gotra and belonged to the Taittirīya branch of कृष्णयजुर्वेद. His kinsmen belonged to a family called उदुम्बर and performed Soma sacrifice. He was proficient in व्याकरण, मीमांसा and न्याय. He was a deep scholar in अलङ्कार उपनिषद्s, सांख्य, योग, वेदान्त, अद्वैतवेदान्त and ritualistic lore. His preceptor was one ज्ञाननिधि. He moved freely with the actors while he was young.

भवभूतिर्नाम कविः निसर्गसौहृदेन भरतेषु वर्तमानः (मालतीमाधवः प्रस्तावना_

4.9.1. महावीरचरितम् :

This is the first play of Bhavabhūti and contains seven acts describing the life of Rāma from his marriage with Sītā till his coronation. रावण sends an envoy to Janaka seeking the hand of Sītā but is disappointed by Rāma's marriage with सीता. At the instigation of his minister माल्यवान्, शूर्पणखा appears in मिथिला in the guise of मन्थरा, the servant of कैकेयी, demanding राम's exile to the forest and वालि attacks राम who steps into किष्किन्धा. The wordly duel between राम and परशुराम is unduly long and mars the effect of the play. It is held that the drama, which भवभूति wrote upto the śloka 46 Act IV, was continued by

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one Subrahmaṇya Kavi. No reason is however advanced to show what made Bhavabhūti stop abruptly in Act IV. The whole story is treated as the feud of Rāvaṇa and his plots to ruin Rāma - a Mahāvīra, the great hero, so the title महावीरचरितम्.

4.9.2. मालतीमाधवम् is a Prakaraṇa in ten acts depicting the course of love between माधव and मालती, respectively son and daughter of the ministers in two different countries but thick friends. Side by side is depicted the growth of love between Makaranda and मदयन्तिका friends of माधव and मालती. The king of that country was determined to marry मालती with a favourite of his नन्दन whom she hates. The King's plan was frustrated by मकरन्द, a friend of माधव, who disguises himself as मालती and goes through the wedding ceremony with him. He saves मदयन्तिका from the attack of a tiger which incident creates love in them. मालती was twice kidnapped by a कापालिक woman to be offered to the deity but was saved by माधव on the first occasion and on the second occasion by an associate of कामन्दकी, a Buddhist nun who took interest in the welfare of मालती and माधव and helped in getting them married.

4.9.3 उत्तररामचरितम् :

It is decidedly the last work of the poet. It was the product of his mature intellect. The poet himself says :-

शब्दब्रह्मविदः कवेः परिणतप्रज्ञस्य वाणीमिमाम्।।

उत्तर VII-20

In seven acts भवभूति depicts the story of उत्तरकाण्ड of the रामायण. He was influenced by the Kundamālā of

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Dinnāga, Act VI of अभिज्ञानशाकुन्तल and वेणीसंहार. But the author does not follow them slavishly. He improves upon them in many respects to suit his dramatic needs. Some of the innovations made by the poet are (1) The picture - gallery scene Ī the invisible सीता, overhearing the conversation of Rāma and वासन्ती. Rāma's confession of love for सीता before वासन्ती IV. the fight between लव and चन्द्रकेतु V the visit of वसिष्ठ and party to Vālmīki's hermitage and VI the enactment of a play on the later deeds of Rāma in his presence. This play is more a dramatic poem than a drama proper.

4.9.4. The merits of Bhavabhūti's works:

All the three plays were enacted on the occasion of a festival of कालप्रियनाथ in Ujjain. भवभूति does not show any skill in the treatment of the plot. Rāma is shown to faint twice. मालती is carried away twice by Kāpālika woman. His descriptions are often long and tedious. They reveal his inability to stop when enough has already been said. Some of the prose passages are unnecessarily long. Long and involved compounds occur too often. Some of the expressions are harsh and unfamiliar. These shortcomings are outweighed by the merits of the plays. In उत्तररामचरित, the depiction of pathos reaches its climax :

1. अपि ग्रीवा रोदिति अपि दलति वज्रस्य हृदयम्.
2. करुणस्य मूर्तिरथवा शरीरिणी विरहव्यथेव।.

In fact in this quality of his, he remains unsurpassed. Even stony hearts would melt and weep with Bhavabhūti. Evidently the poet is conscious of this quality and suggests a synthesis of all the sentiments culminating in करुण:-

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एको रसः करुण एव निमित्तभेदात्
भिन्नः पृथक्पृथगिवाश्रयते विवर्ततान्।
आवर्तबुद्बुदतरङ्गमयान्विकारा-
नम्भो यथा सलिलमेव तु तत्समग्रम्।।

In this respect, Bhavabhūti bears a strong contrast with Kālidāsa. The latter, like Shakespeare suggests, भावभूति, like Milton, expresses.

It is difficult to come across a play where the conflict of feelings in higher walks of life is depicted so impressively and deftly. भवभूति is unrivalled in depicting the tender feelings of life such as friendship (उत्तर II-19, VI 12)

न किंचिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहति।
तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः।।
व्यतिषजति पदार्थानान्तरः कोऽपि हेतु-
र्न खलु बहिरुपाधीन्प्रीतयः संश्रयन्ते।
विकसति हि पतङ्गस्योदये पुण्डरीकं
द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः।।

He is a true lover of nature appreciating both the mild and fearful aspects. His language, though lacking the polish of Kālidāsa becomes forcible and simpler whenever something that is soul-stirring is to be conveyed. Such passages have a charm and elegance not met with in any other Sanskrit drama.

Bhavabhūti's concept of life : A study of the three plays reveals भवभूति as one who was content with what he had. He was not a believer in putting up unequal fights in the work for getting material ends. He was a Gṛhastha. Love was not a mere sensuous affair but a spiritual communion of souls (उत्तर:I-39),

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अद्वैतं सुखदुःखयोरनुगुणं सर्वास्ववस्थासु य-
द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्योरसः।
कालेनावरणात्ययात्परिणते यत्स्नेहसारो स्थितं
भद्रं तस्य सुमानुषस्य कथमत्येकं हि तत्प्राप्तये।।
It is perfected through children (III-17 उत्तर)
अन्तःकरणतत्वस्य दम्पत्योः स्नेहसंश्रयात्।
आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते।।

Hence he did not choose the harem atmosphere or polygamous characters. He did not allow himself to be bound by conventions followed by the dramatists. There is therefore no reference to cuckoo, mango blossom, aśoka and bakula treees. He depicted life with a realistic touch so as it appeals more and the love of Rāmā and सीता, and of माधव and मालती absorbs the Sahṛdayas more than Duśyanta and शकुन्तला in this respect. Therefore his plays have no humour and consequently no विदूषक. Self-effacement and self-sacrifice characterised his outlook on life and therefore that of his characters as well.

Heroism dominates the महावीरचरित, love the मालतीमाधव and pathos the उत्तररामचरित. The second mentioned play is the only one where all other sentiments have their due place. He was the earliest dramatist to give prominence to करुणारस in a drama. It is even said that he has excelled not only others but his own self in this play.

1. कारुण्यं भवभूतिरेव तनुते
2. उत्तरे रामचरिते भवभूतिर्विशिष्यते

However he is not a verse for representation of a variety of sentiments.

भूम्नां रसानां गहनाः प्रयोगाः।।

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When compared to Kālidāsa, he is an able representative of गौडी style which is characterised by long compounds :

ओजः समासभूयस्त्वमेतद् गद्यस्य जीवितम्.

He is most impressive when he is simple and natural and contains rhyming effect also. For example:-

म्लानस्य जीवकुसुमस्य विकासनानि
संतर्पणानि सकलेन्द्रियमोहनानि।
आनन्दनानि हृदयैकरसायनानि
दिष्ट्या मयाप्यधिगतानि वचोमृतानि।।

In point of greatness and popularity, भवभूति comes next to Kālidāsa. The latter reveals through his works the power to suggest sentiments and ideas and readiness to abide by dramatic conventions. The former is a master of expression revealing his ability to adopt different ways of writing according to the occasions and violated dramatic conventions thereby choosing a large field to display his talents. While Kālidāsa frequently resorts to the figures of speech for presenting a graphic description of situations, Bhavabhūti selects the typical aspects of the situation. He was a master of शिखरिणी. He was a शब्दब्रह्मवित् and claims supreme mastery over the language. That he is justified in this claim is evident from the appreciation of धनपाल, the author of the तिलकमञ्जरि:-

स्पष्टभावरसा चित्रैः पदन्यासैः प्रवर्तिता।
नाटकेषु नटस्त्रीव भारती भवभूतिना।।

Date of Bhavabhūti :-

Fortunately the date of Bhavabhūti is fairly certain. Bāṇa does not make any mention of him in the

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introduction to हर्षचरित, but वामन 8th Century AD quotes him and राजशेखर about 900 AD calls himself an incarnation of Bhavabhūti. Kalhaṇa mentions that Bhavabhūti and वाक्पतिराज were the proteges of यशोवर्मन् of Kanauj. Yasovarman was conquerred by Lalitāditya of Kashmir and the latter is known to have sent an embassy to China about 736 AD. Vākpatirāja praises भवभूति in his work and his words ajjavi, even today show that Bhavabhūti was earlier and had attained fame by his time. Bhavabhūti may thus be placed about 700 AD.

4.10. राजशेखरः

A member of the यायावरीय princely family flourished in the first half of the 10th century. He was the teacher of निर्भय 900 AD, the प्रतीहार king. He is the author of six dramas of which four are available. (1) कर्पूरमञ्जरी (2) बालरामायण (3) विद्धसालभञ्जिका and (4) बालभारत. The fifth play हरविलास is lost and name of the last play is not known.

4.11. कर्पूरमञ्जरी :

It is a नाटिका in four acts. It describes the vicissitudes of the love and the final union of King चन्द्रपाल and the princess of Kuntala. It was written at the request of his wife and is wholly is Prakrit.

4.12. बालरामायणम् :

It is a महानाटक in 10 acts. The prologue records some non-existent merits of the poet. The chief characteristic of the play is that the poet has made the love of Rāvaṇa the

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dominating feature. रावण has been, from the beginning, depicted as a rival of राम to win सीता.

4.13. विद्धसालभञ्जिका :

It is a regular नाटिक in four acts depicting the love of विद्याधरमल्ल for two princesses मृगाङ्कावली and कुवलयमाला. The plot is neither interesting nor important.

4.14. बालभारतः :

It is also called as प्रचण्डपाण्डव. It is incomplete. Only two acts are available. It describes the marriage of द्रौपदी and the gambling scene and goes upto the departure of the पाण्डवs to the forest.

4.15. मुरारिः :

Was the son of भट्टश्रीवर्धमान and is cited by Ratnākara 850 AD, the author of हरविजय. Hence he could have lived about 750 AD. Closely following महावीरचरित of भवभूति, he wrote अनर्घराघवम् in seven acts. While describing the return journey of राम from लङ्का, the author describes the land as seen from the air, betraying his poor geographical knowledge. The literary embellishments and the chaste language have won for him unique admiration at the hands of later day आलङ्कारिकाs and grammarians. He is praised as a master of वक्रोक्ति by Mankha. मुरारि was influenced by Bhaṭṭanārāyaṇa and भवभूति. This is indicated by the following statement Current among the scholars who admire his command over language as they did Māgha.

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भवभूतिमनादृत्य निर्वाणमतिना मया।
मुरारिपदचिन्तायामिदमाधीयते मनः।।
मुरारिपदचिन्तायां भवभूतेऽस्तु का कथा।
भवभूतिं परित्यज्य मुरारिमुररीकुरु।।
मुरारिपदचिन्ता चेत् तदा माघे मतिं (रतिं) कुरु।
मुरारिपदचिन्ता चेत् तदा माघे मतिं कुरु।।

4.16. प्रसन्नराघवम् :

Jayadeva of 13th century wrote प्रसन्नराघव. He was the son of Mahādevī and सुमित्रा and was a logician, rhetorician and dramatist. His elegant verses won him the title पीयूषवर्ष. The प्रसन्नराघव is in seven acts on the model of Bhavabhūti's महावीरचरित. The demon Bāṇa is made, in addition to रावण a rival suitor for the hand of सीता. It abounds in elegant, lyrical and undramatic verses.

4.16. ALLEGORICAL PLAYS

From the earliest period of the development of Sanskrit literature, there has been growing a tendency on the part of the poets and scholars to personify inanimate objects and personal qualities. The growth and development of the various systems of thought and the need for preaching the moral standards gave strength and support to this kind of personification. The abstract qualities, so personified, came to play the role of characters in the dramas. The basis for writing the plays of this kind has been to show that anything when represented on the stage becomes perfected and attractive:-

न तच्छास्त्रं न सा विद्या न तच्छिल्पं न ताः कलाः।
नासौ योगो नतज्ज्ञानं नाटके यत्र दृश्यते।।

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Hence we come across, is these plays, characters like Viveka (Discrimination) Moha (Confusion), Kāma (Cupid), Dambha (falsity), Ahaṅkāra (egoism,) Śraddhā (faith) and others.

To this allegorical plays, belongs Prabodha candrodaya of कृष्णमिश्र in six acts which was written under one Gopāla who was the friend of King कीर्तिवर्म. There is an inscription of this King and is dated 1098 AD. The date of the play may be fixed in the latter half of the 11th Century AD. It was written by the author to teach the principles of Advaita Philosophy to one of his dull students. The superiority of the Advaita Vedānta is brought out in this drama in a very clear and lucid manner. There is a war between Viveka and Mahāmoha. It is put to an end by the rise of the moon in the form of knowledge (Prabodha). It lays stress on devotion to विष्णु which is the means to get salvation. The dialogues in which the Jains, Buddhists and Kāpālikās take part are highly interesting. The sentiment of Śānta dominates the play. The author betrays his acquaintance with the places of Bengal. The play ends with a glorious success of the noble party and an utter discomfiture of the wicked party.

4.17. DECLINE OF THE DRAMA :

The decadence of the Sanskrit drama began towards the end of the last century. There are several causes for this. The influence of Purānas and epics was so profound that dramatists could not have a theme of their own invention. This resulted in writing too many dramas bearing the same title and based on the same theme. Hence these plays could not become popular and were

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unable to keep pace with the earlier plays. The rules of dramaturgy became more rigid and the plays written respecting these rules became steriotyped in form and ceased to have freshness and attraction. The language characterised by involved constructions and farfetched expressions became difficult to understand for all people. However dramas were written till the establishment of British rule when encouragement for the writers ceased due to the weakening of the Indian States.

4.18. SUMMARY :

Post Kālidasan dramatists include शूद्रक, विशाखदत्त, भवभूति and भट्टनारायण and a host of other scholars. A critical study of all these dramas is presented in this chapter. The salient features of the works are given in detail. But one important feature of post-Kālidāsan dramatists i. the artificiality. They gave more importance to अलङ्कारs and less importance to रस. Though they are having merits, they could not become as popular as Kālidāsa's dramas.

4.19. SELF CHECK QUESTIONS (ESSAY QUESTIONS)

1. Give an account of the merits of भवभूति's dramas.
2. Discuss the salient features of मृच्छकटिक.
3. Briefly analyse the growth of Sanskrit dramas after Kālidāsa.

Short Questions :

1. हर्षा's plays.
2. मुद्राराक्षसम्

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3. वेणीसंहारम्
4. कुन्दमाला

4.20. SUGGESTED READINGS & REFERENCE MATERIALS

1. A History of Sanskrit literature by A.B. Keith.
2. The Sanskrit Drama by A.B. Keith.
3. A History of Sanskrit Literature by V. Varadachari.
4. A History of Sanskrit Literature by A.A. Macdonell.
5. A Short History of Sanskrit Literature by H.R. Aggarwal.

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ಮುದ್ರಕರು : ಗುಡ್‌ಟಚ್ ಪ್ರಿಂಟರ್ಸ್, ಮೈಸೂರು - 570 012 ಪ್ರತಿಗಳು : 500
ಕಾಗದ : ಒಳಪುಟ 60 ಜಿ.ಎಸ್.ಎಂ. 15.2 ಕೆ.ಜಿ., ಎಂ.ಪಿ.ಎಂ. ಮುದ್ರಿಸಿದ ದಿನಾಂಕ : 12/01/2006
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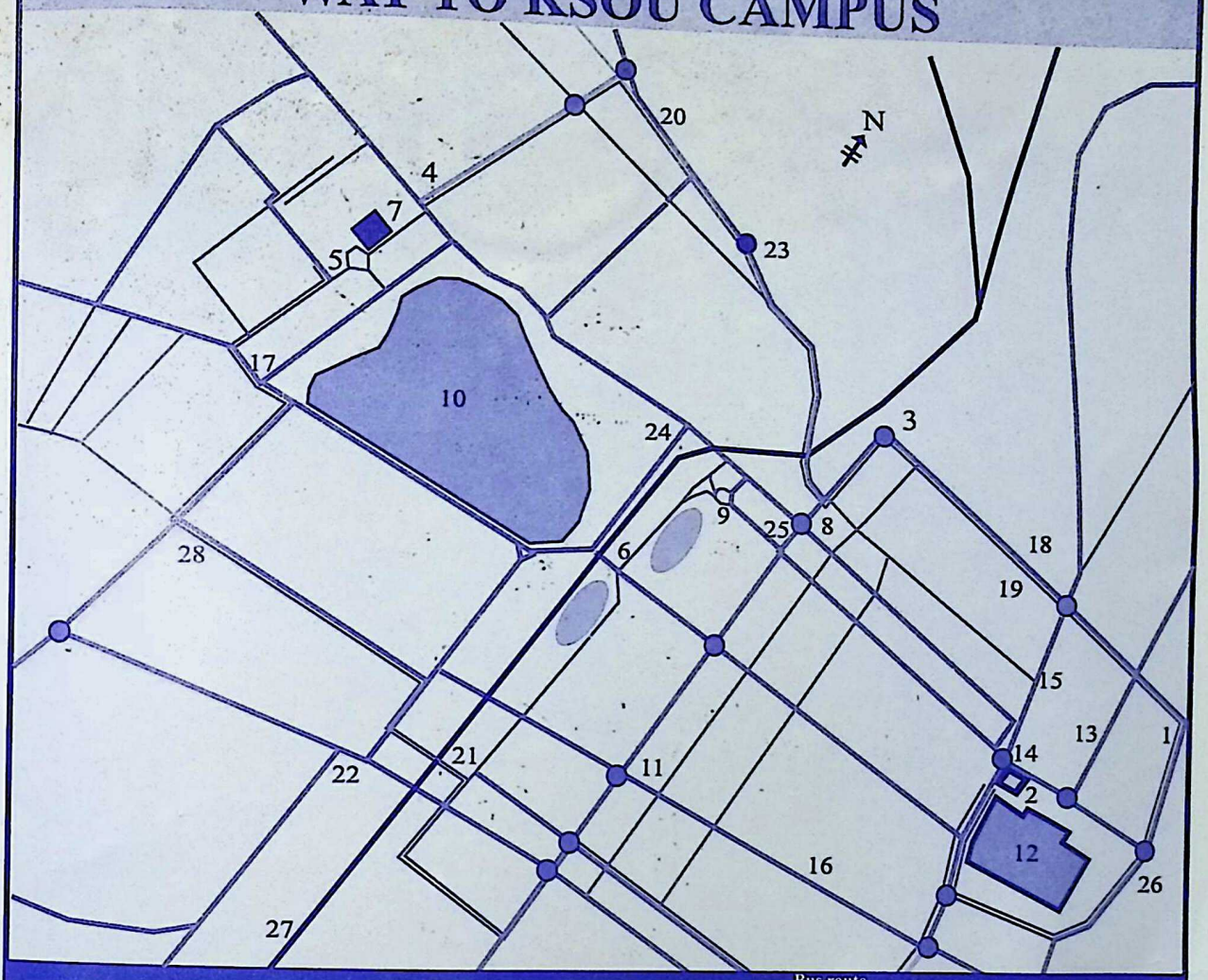

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9. DC Office
10. Kukkarahalli Tank
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12. Mysore Palace
13. Town Hall
14. K.R. Hospital
15. Sayyaji Rao Road
16. Chamaraja Double Rd
17. University Guest House
18. Medical College
19. K.R. Hospital
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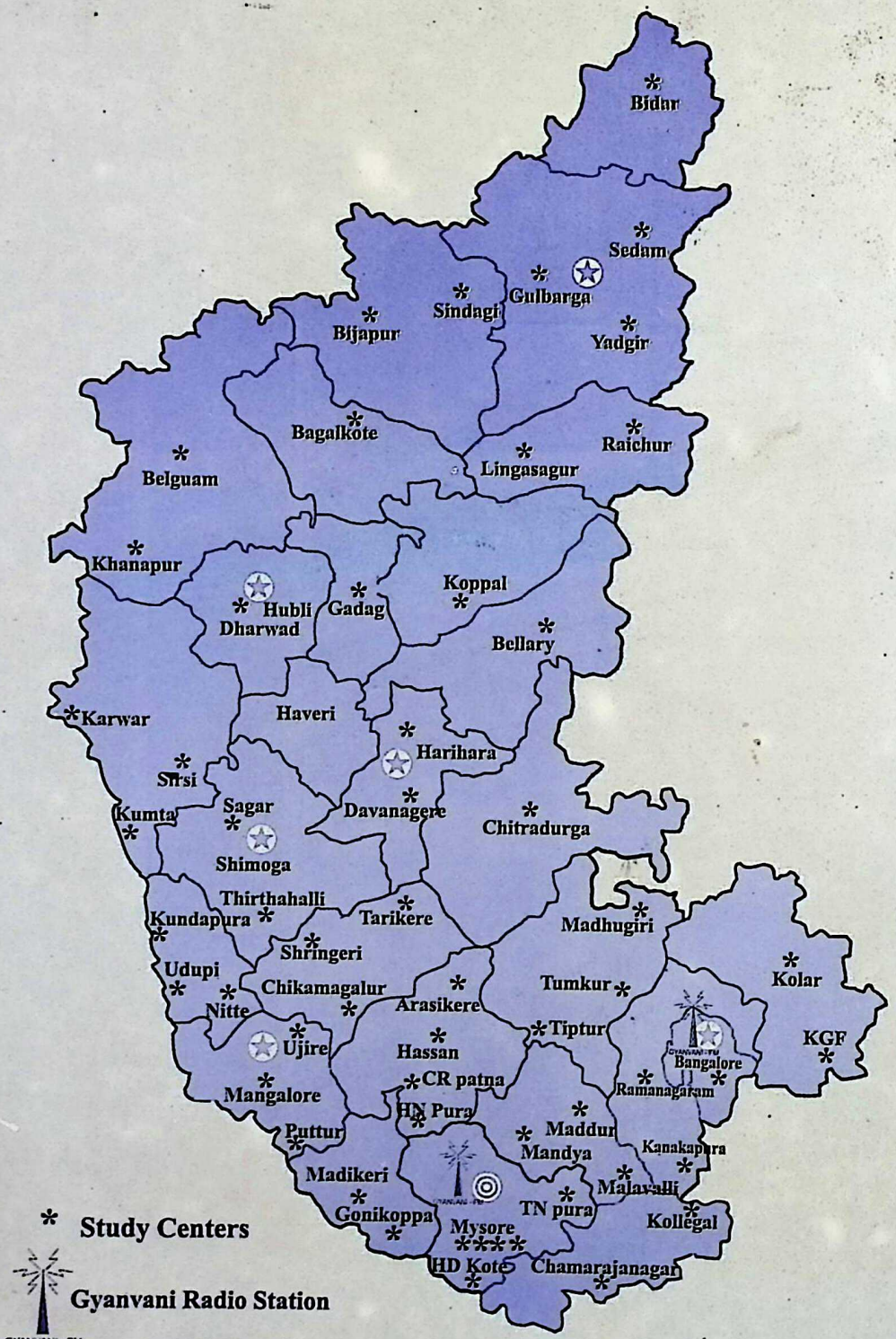

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